left hand a bow discharging an arrow, while he holds the cudgel in his right hand; whereas, in the other, the bent bow must needs be without an arrow; the arrows remain in their quiver, and if Hercules would discharge one, he must put the end of his cudgel on the ground, & the handle upright, against his stomach. The better to present the thing to the eye, I have made, below, a drawing, which is according to Lucian and according to the said portrait that I saw at Rome, and also according to the translation from Greek into Latin which my lord Budé has placed in his annotations on the Pandects, at the passage where it is written: *Ex L. pri. De fer, cor.* §. *Quod ait prætor.*[8]

HERE FOLLOWS THE DRAWING OF THE FRENCH HERCULES.

HER-
CV-
LES
GAL-
LICVS.

LE
HER-
CV-
LES
FRAN-
COIS.

IF with our eloquence there were fixed rules, it seems to me, under correction, that the language would be the richer and more perfect. And thereanent, because I remember and can give good reason why such rules could be maintained in this regard, and because I see every day many persons, learned and unlearned, go astray and use barbarisms and inept words, I say that for the preterit tense one can make such a rule and say:

WHenever the infinitive ends in *re,* the third person singular of the preterit should be preferred in *it:* as *batre, batit; faire, feit; vaincre, vainquit. Plaire* and its compounds, which are *complaire* and *desplaire,* are exceptions, for they make their preterit in *eut: pleut, compleut,* and *despleut. Boyre,* also, and *croire* make *beut* and *creut.* In like manner, *estre* makes its preterit *fut; croistre, creut;* and *paistre, peut.* And whenever the infinitive ends in *er,* the preterit must end in *a,* as *fraper, frapa; denser* [*danser*], *densa; saulter, saulta;* and not *frapit, densit,* or *saultit,* as many say. *Cognoistre* and others with the same ending are exceptions, for they make their preterit in *eut,** as do the infinitives in *oir: cogneut; concevoir, conceut; aparcevoir, aparceut.* Infinitives in *ir* make their preterit in *it: faillir, faillit; cueillir, cueillit,* and not *cueilla,* as many unthinking persons say.

* *These, of course, are exceptions to the first rule, in the same category with 'estre,' 'croistre,' and 'paistre.' So the verbs in 'oir' are exceptions to the rule following relating to those in 'ir.'*

IHave made this little illustrative digression, to the end that some studious mind may grasp the opportunity of the subject I put before his eyes.

HE who would lay his foundation well should, in my opinion, make use of the works of Pierre de Sainct Cloct & of the works of Jehan Linevelois, who have narrated the life of Alexander the Great in long lines, which the author who wrote in prose the *Game of Chess,*[9] alleges to consist of twelve syllables, & to be called Alexandrine verse, because, as has been said, the life of Alexander is told therein.† These two authors have in their style great majesty of ancient language; and I think that, if they had lived in the days when well-made letters were in their prime, as they are to-day, they would have surpassed all Greek and Latin writers. They have, I say, in their compositions the perfect gift of every grace in flowers of rhetoric & ancient poesy. Although Jehan le Maire makes no mention of them, yet has he taken & borrowed from them the greater part of his fine language, as one may well perceive in reading attentively in his works and in theirs. Also one might well make use of the works of Chrestien de Troyes, and especially his *Chevalier de l'Espee,* & his *Perceval,* which he dedicated to Count Philip of Flanders. Hugon de Mery, too, in his *Tornoy de Lentecrist,* and Raoul in his *Romant des Elles.* Nor is Paysant de Mesieres to be despised, who makes many a fine little couplet, in his *Mule sans Frein* among others. I have lately seen and held in my hand all these aforementioned venerable ancient authors, written on parchment, which my lord and good friend, Brother Rene Masse of Vendosme, Chronicler to the King,[10] generously and of his good-will showed to me. He uses them to such good purpose in making perfect his Chronicles of France, that I can honestly say of him,—

> Cedite, Romani scriptores, cedite, Græci;
> Nescio quid maius nascitur Iliade.‡

Give place, give place, ye Greek and Latin writers; of Rene Masse is born a thing more beautiful and greater than the Iliad.

† '*The exact origin* [*of the French word*] *is disputed, some deriving it . . . from the name of Alexandre Paris, an old French poet who used this verse, and others from the fact that several poems on Alexander the Great were written in it by early poets (one by the said Alexandre Paris).*'—N. E. D.

‡ *Propertius,* II, 34, 65. *The poet is speaking of Virgil.*

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